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## NEWSPAPER ART AND ARTISTS.

BY ALLAN FORMAN.

(With original illustrations by leading artists of the American press.)



S AID Goethe: "We should look on a picture every day." But it is hardly probable that the German poet anticipated the achievements of latter-day American journalism. We are surfeited with pictures, many of them pretty bad pictures, but a good many of them far better than the enemies of illustrated daily journalism are willing to admit. There have been vast strides in this line of illustrative art within the past few years (years of productiveness), and our modern newspaper artist often manages to get a good deal of real art in the few pen scratches he is obliged to make pass for a picture. When one considers the limitations under which they work, the productions of the better class of newspaper artists are surprisingly good. Everything must, in the first place, be done in a hurry. Rapid work is the prerequisite in the modern newspaper office. Then the sketches must be open. If they are closely drawn, the lines will fill and the picture be a smudge, owing to the spongy paper, poor ink, and rapid press-work used in producing our newspapers. For these reasons newspaper illustrating has come to be a separate branch of art.

Occasionally, in illustrated critiques of art matters and the like which appear in the daily papers, the clever work of men whose brush and pencil products make the carefully prepared pages of the magazines eloquent with beauty, lose every charm of style and subject when given to the world through the blurred and uncertain medium of the hurriedly printed newspaper.

James Gordon Bennett, Sr., with *The New York Herald*, led in the matter of newspaper illustrating, as he led in every sagacious advance step in American journalism. The first cut he published was in 1837, just after the great Wall Street panic. It represented Satan playing at



Drawn by Charles Lederer.

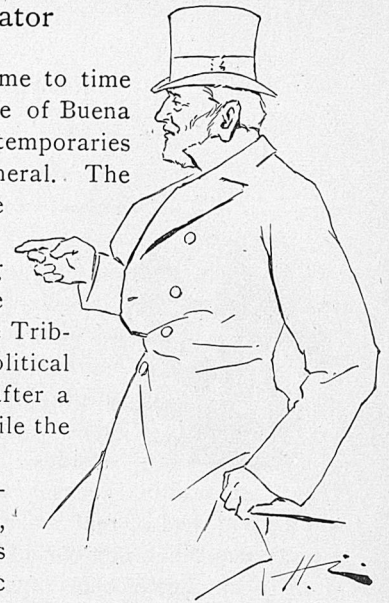
"LEFT-HAND CUFF SKETCHES AT THE WORLD'S FAIR."

ten-pins in Wall Street. This was followed from time to time by others, and when General Taylor won the battle of Buena Vista, Mr. Bennett scored a signal beat over his contemporaries by printing a first-class portrait of the victorious general. The Herald's war maps have always been a famous feature and have added much to the prestige of the paper.

Horace Greeley, who always knew a good thing when he saw it, began to enliven the pages of the old New Yorker with occasional portraits. In The Tribune, which he founded later, he published the first political cartoon ever seen in a New York daily. It was after a Whig victory, and showed an old coon fiddling while the young ones were dancing.

With a few spasmodic exceptions, newspaper illustrating fell into desuetude with the larger papers until, one Sunday morning in February, 1884, Mr. Pulitzer's rejuvenated World burst upon an astonished public as a veritable picture paper. Pretty bad pictures some of them were, too, but they sent the circulation skyrocketting toward the zenith of pecuniary affluence.

I happen to know, personally, that at that time it was Mr. Pulitzer's design to use the pictures as a "sensation" to attract public attention, and then to quietly weed them out until The World should be brought back to the terra firma of newspaperial dignity.



*Drawn by H. Coultaus.*

"A POLITICIAN."



*Drawn by C. Mortimer.*

"THE NOBLEST ROMAN."

Mr. Pulitzer departed for Europe one day, and left orders for the weeding process to begin. It was a bit of proprietorial finesse characteristic not alone of Mr. Pulitzer. If the circulation of The World dropped under the picture elimination process, it was because of the absence of the great editor; if it kept steady or grew, the great editor was making a great paper. The circulation fell. In those days Business Manager George W. Turner used to revel in a series of charts of circulation which closely resembled the government weather maps. As the pictures were taken out the circulation line went lower, until it looked as if Turner would have to put a sub-cellar on his

chart, so to speak. Finally he and Colonel Cockerill grew desperate, and they determined to reverse the old seaman's maxim, and disobey orders rather than break owners. They illustrated everything and everybody, from Mrs. Astor's diamonds to the ball of the Lady Flashers, and the circulation shot up again in an almost straight line.

There has never been a second attempt to make *The World* an unillustrated paper. One after another, the other dailies were compelled to follow *The World's* example. The *Sun* sneered

and scoffed, and then came out with a series of illustrated watering-place letters, and pictures of new fancies in ladies' hosiery and underwear which excited the envy of *Town Topics* and sent the office cat into the sub-cellar, where that devoted animal blushed a beautiful and permanent scarlet. The *Telegram*, with the skilful pencils of De Grimm and Gribayedoff, had long been doing the best art work in town, and Mr. Bennett, quick to see the drift of public taste, set them at work on *The Herald*.

To-day I do not think there is a daily paper in New York or in any of the larger cities, with one or two exceptions, which has not its own engraving plant and staff of artists. The *Recorder*, the *Chicago Inter-Ocean*, and *The World* have successively put in rapid presses which will print in several colors at one impression. The ef-



*Drawn by Carl Mauch.*

"A CHARACTER."

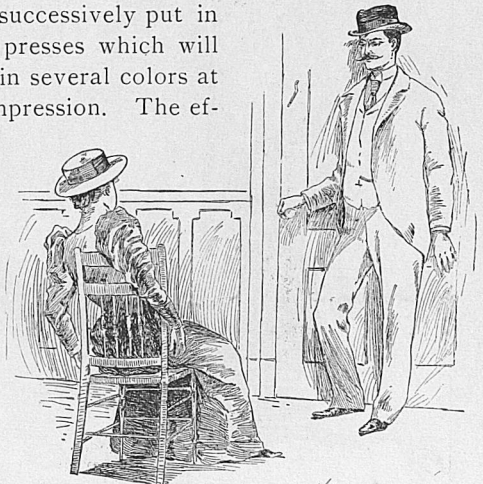
forts of *The Recorder* and *The World* have, so far, been hideous in the extreme. Mr. Kohlsaas, of *The Inter-Ocean*, has evidently secured a man trained in the French school, for by careful drawing and the use of tints instead of splotches of vivid color, he has produced some very pleasing effects.

The question has often been asked, "Will illustrations in the daily papers last?" and I reply unhesitatingly, "Yes." Newspaper illustrations have come to stay, and they will keep on improving in the future as in the past. Even the wild



*Drawn by C. H. Wright.*

"A GIRL I KNOW."



*Drawn by W. J. Yeoll.*

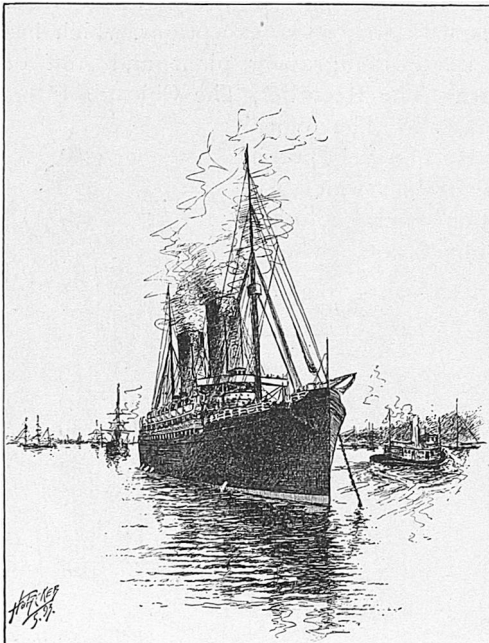
"A LIVELY TALK."

color pages of *The Recorder* and *The World* will prove the starting point for great progress in newspaper art. So long as the human brain can grasp the details of form more readily through the medium of a drawing than through a printed description, so long will newspaper illustration continue and increase. So long as the cartoon and caricature are the most potent weapons in political warfare, so long will they be used in the daily press. Where there were a dozen competent newspaper artists in the country five years ago, there are a hundred to-day. The limitations of paper, press-work, and time will prevent the daily from ever encroaching on the field of the illustrated weekly, but it will compel the weekly and the monthly to keep well in advance. This sounds like an absurd statement when one compares the illustrated daily newspaper and the monthly of to-day. But compare the pictures in the daily with those in the monthly of thirty years ago.

Mechanical improvements?

Yes; but the world is still moving.

NOTE.—A truly remarkable change has come over newspaper illustration within the brief period of a half decade. It may be true or not, as you like it, that this vast business of picture-making for the press is being carried to a ridiculous extreme, but the fact still remains that the intelligent demand of the hour is



*Drawn by William F. Hofacker.*

"SUNDAY MORNING AT QUARANTINE."



*Drawn by Thomas Fleming.*

"A FIN DE SIECLE DUDE."

for newspaper illustrations and many of them—so that they be well made. We are a picture-reading people, and we crave the constant and profuse pictorial elucidation of current events; but, let it not be forgotten, we are much beyond that stage in the evolution of newspaper art where an inverted cut of a war map may be printed without fear of criticism in illustration of a ball-room scene, or a coarsely engraved shoe advertisement used in lieu of the President's portrait. Such impudent practices, once countenanced, if not commended, in highly civilized parts, have long since been left to the enlightening press of struggling Western villages. The newspaper illustrations of to-day are, in the main, worthy of careful scrutiny, and in a few notable instances are of positive artistic merit. The men whose facile draughting pens are responsible for the best of these

press pictures occupy a position in the world of art that is not, perhaps, an exalted one, but one which is certainly as estimable and influential as that held by the majority of our art industrians. The newspaper artist must of necessity be a man of many resources and an apt pencil. His ability to draw anything or everything at a moment's notice must be coupled with that prime qualification of a thorough journalist—the newspaper instinct. Of the men whose accomplishments in newspaper art have awakened comment and given them high position in the sphere of illustrative journalism, any piece of personal history or professional experience must be of general interest, and to this end the following notes, arranged for the most part from data furnished by the artists themselves, are given in the alphabetical order of the latter's names.

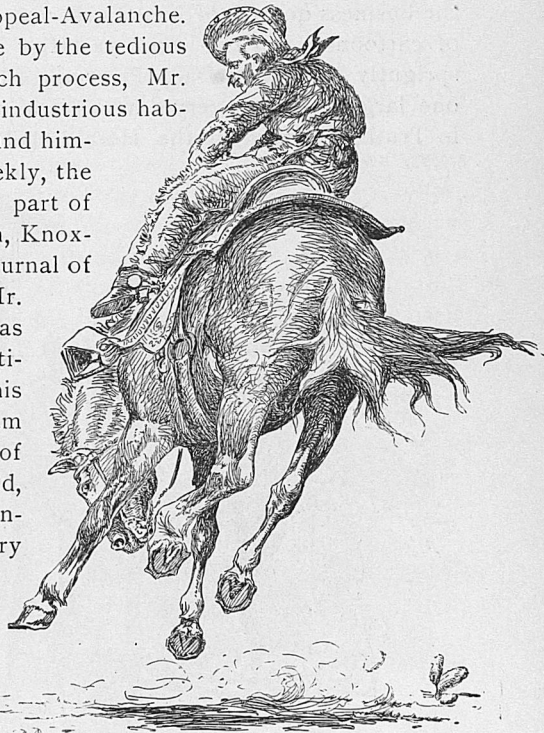
John Carleton Baker is one of the artistic lights of the New York World. He stepped into existence at Knoxville, Tenn., in 1867. He has had many experiences. Under the able direction of Lloyd Branson, this newspaper picturist learned the essential principles of art, which knowledge fired his ambition to be at work in his chosen field. In 1887 Mr. Baker went to Memphis, Tenn., and accepted a position as reporter and artist on the Appeal-Avalanche. The illustrations of that paper were made by the tedious and soul-trying chalk-plate process, which process, Mr. Baker thinks, is an excellent developer of industrious habits and profanity. In 1888 Mr. Baker found himself assistant editor of that brisk little weekly, the Sunny South, of Atlanta, Ga. In the early part of 1889 Mr. Baker returned to his native town, Knoxville, and associated himself with the Journal of that place. In the fore part of 1891 Mr. Baker came to New York, and for a time was a journalistic free-lance, writing special articles for various papers, and illustrating his own writings. Before he was in Gotham many weeks Mr. Baker joined the staff of artists employed by the New York World, and is to-day one of the cleverest cartoonists connected with Joseph Pulitzer's very enterprising journal.

Circumstances have peculiarly fitted Leon Barritt for the work of a cartoonist, as he has had a life-long association with newspaper work. He was a news-boy during the latter part of the civil war, and later a reporter, business manager, and proprietor of a newspaper. Such knowledge as



*Drawn by W. W. Denslow.*

"THE BRAVE."



*Drawn by Homer C. Davenport.*

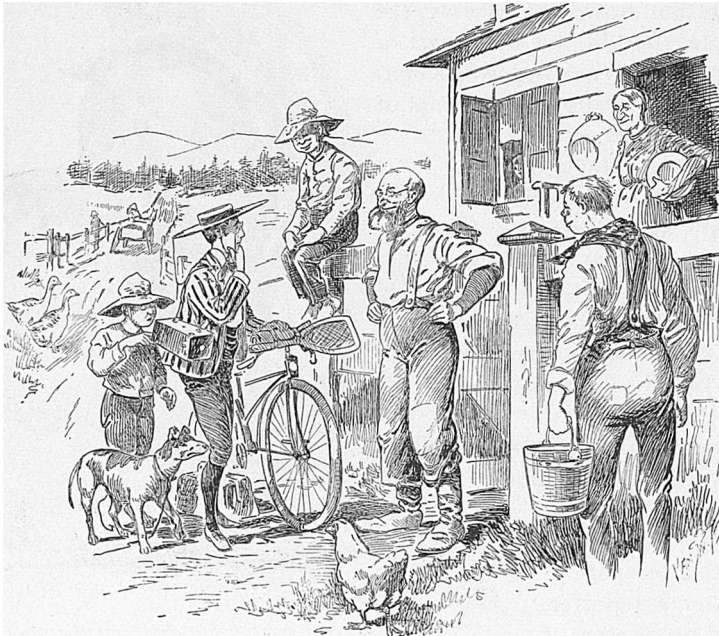
"A BUCKING BRONCHO."

he has of art matters has been acquired in leisure time from newspaper work, and for ten years or more past he has happily combined his art and literary labor. Mr. Barritt was born at Saugerties-on-the-Hudson, November 5, 1852. He early displayed a taste for art, and served a brief apprenticeship with a jewelry engraver in New York, acquiring such a knowledge of this art industry that he has (at such times as circumstances demanded it) made it a source of lucrative return. Mr. Barritt came to New York in 1889, from Middletown, N. Y., where he had been engaged in the publication of the Middletown Daily Argus. During the first year of his stay in New York Mr. Barritt did a general line of newspaper work, but finding an increasing demand for his cartoons, he opened a studio in the business quarter of New York, and now devotes his time entirely to the making of cartoons. For two years past this artist has been under contract to give the sprightly New York Daily Press all of his political cartoons, furnishing them with one large drawing every day. His work on social and other topics has appeared in Truth, and also in the Herald, Telegram, Mail and Express, Commercial Ad-



*Drawn by H. Von Hofsten.*

"HAPPY OLD AGE."



*Drawn by J. F. Van Sant.*

"THE FIRST SUMMER BOARDER."

vertiser, and the Brooklyn Eagle and Standard-Union.

As clever as any kind of newspaper draughtsmanship now being done for the big dailies are the expressive and wholly artistic outline sketches of Henry Coultaus, the "H. C." of the New York Herald. Mr. Coultaus is a Gothamite of purest water, being born (in 1861) in the ninth or "old blue-blood" ward of New York City.

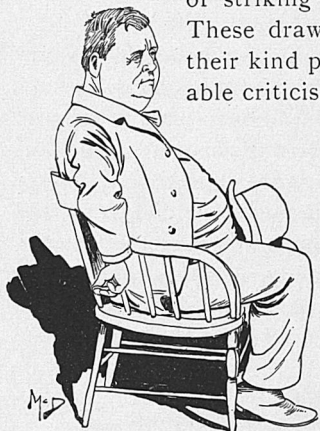
At the outset of his career he was a cash-boy in the famous dry-goods house of A. T. Stewart, but was sufficiently skilful with his pencil at the age of nineteen to become a special artist on the staff of *The Daily Graphic*—at that time the pace regulator of American illustrated journalism. When Mr. Coultaus left *The Graphic* it was to join forces with W. F. G. Shanks and his newspaper syndicate bureau. When Mr. Shanks became manager of the ill-fated *New York Star*, "H. C." was his chief art adviser. During the notorious Flack trial Mr. Coultaus furnished some startling court-room scenes and a series



*Drawn by Walter B. Cox.*

"BARTHOLDI STATUE."

of striking portraits of every one directly interested in the case. These drawings were purely outline sketches, and were the first of their kind published in any *New York* newspaper. A deal of favorable criticism was passed upon these unique illustrations, and "H. C."



*Drawn by Walt. McDougall.*

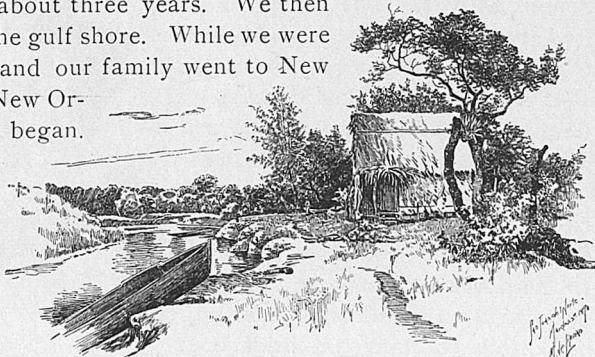
"THE COUNSELLOR."

was immediately placed in a higher class among newspaper artists. Not long after this "hit," the *New York Herald* made a bid for Mr. Coultaus' services, and he has been with that paper ever since. His style is a perfectly simple one, and his method is direct. All in all, "H. C." is a strong individuality in the busy world of newspaper art.

One of the youngest of successful newspaper artists employed on a large journal is Walter B. Cox, whose drawings, reproduced in the *New York Tribune*, are always brimming with spirit and show the touch of a sensitive hand. Mr. Cox is but twenty-two years old, and the story of his life, as naively related by himself,

runs like this: "I was born November 26, 1871, in Pascagoula, Miss., and spent the first few years of my childhood in Mississippi. Then my parents moved to Louisville, Ky., where we lived about three years. We then moved back to Mississippi, on the gulf shore. While we were staying there my father died, and our family went to New Orleans, La. It was while in New Orleans that my art education began.

After attending an art school for about four months, working two hours a day and attending a sketch class on Saturdays, I came northward and settled in Northampton, Mass. Realizing the difficulty of making a living as an artist in Northampton, I took a trip to



*Drawn by M. de Lipman.*

"NATIVE HUT IN THE TROPICS."



*Drawn by Charles Howard Johnson.*

"THE FLIGHT OF TIME."

this is the sort of perseverance which makes success yield to its desire. It is hardly disputable, at all events, that the sketches made by Walter B. Cox and printed in the Tribune rank with work of similar intention found in any of the illustrated sheets of the metropolis.

In the evergreen valley of the Willamette, Homer C. Davenport, whose work in the Chicago Herald is attractive and artistic, was born in 1867. On the Waldo Hills, covered with verdure and watered by cool springs, his boyhood days were spent. Almost from his cradle days the house walls suffered from his baby caricatures. The father, having some knowledge of the earlier American artists and the narrow margin between most of them and starvation, tried to turn his son's energies

into what he considered a more lucrative channel. But the paternal persuasion was not yielded to by the would-be artist. A brief course in a commercial college resulted in a set of books highly ornamented with pen pictures of animated nature, but which the principal of the school declared were hopelessly unbalanced. In a fit of despair, the father sent the boy to the San Francisco Art

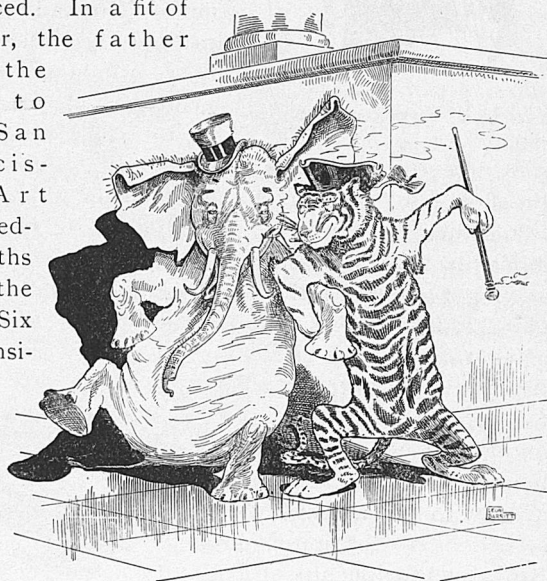


*Drawn by Walt. McDougall.*

"AT SEABRIGHT."

School, at which date, 1889, his credited tuition began. A few months there, and he began drawing for the Portland (Ore.) Sunday Mercury. Six months in that employ, and a transition to the San Francisco Examiner came about. A short experience as one of the artists of the San Francisco Chronicle, and up to the present moment an engagement with the Chicago Herald, completes to date the brief but rich career of one talented newspaper artist.

the metropolis. With specimens of my best work I tramped around the city for two months, getting nothing permanent in the way of employment. While I was hunting work a friend came to me and brought me to the Tribune office, where I was regularly installed. This was the first newspaper work that I had ever done; accordingly I had everything to learn, but under proper guidance I soon learned the method required in making newspaper illustrations." It would appear that

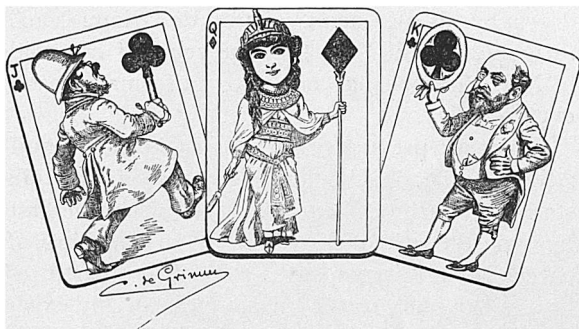


*Drawn by Leon Barritt.*

"A SOCIAL WALK."

Everyone who has scanned an illustrated newspaper must know the name and artistry of Constantin de Grimm. There are few newspaper artists more prolific, and none more original in thought and execution. He was born in the Winter Palace at St. Petersburg, December 30, 1845, when his father was chief instructor to the children of the Czar Nicholas ; the Czar Alexander II. was one of his pupils.

The father removing to Berlin in 1860, Constantin's further education was had there at the College Français and at the Dresden Gymnasium. He incurred his father's displeasure by refusing an opportunity to enter the diplomatic service, and went to Leipsic to furnish articles and illustrations for the magazine Daheim. In 1867 he entered the army, and in 1868 was made a lieutenant in Emperor William's own regiment, the First Regiment of Guards. In the Franco-Prussian war he received the Iron Cross for bravery on the field of battle. At Sedan, on September 1, 1871, in command of two companies of the First Regiment, he captured an entire battalion of the French rank and file. He resigned from the army in 1873 to become assistant editor of the Kladderadatsch, the leading comic German paper. A year later he founded Puck at Leipsic. In 1879 he removed to Paris and was for a year a student of the École des Beaux Arts. In 1881 he resumed journalism as a society reporter and dramatic critic, founded in 1883 the sump-



*Drawn by C. de Grimm.*

"THREE OF A KIND."

tuous Club Almanac, and for a year was the Paris correspondent of four London papers. Baron de Grimm was transplanted from Paris to New York in 1884 by James Gordon Bennett, and did his best work for The Evening Telegram. He quit Mr. Bennett's employ after three years, but six years later—October, 1892—was voted, by New York Herald readers, that paper's prize of \$2,000 for the most popular cartoonist. He is the art director of Hallo, the popular German comic illustrated weekly, an English edition of which begins publication this autumn. He has in press at the moment the De Grimm Portrait Souvenir, which contains some one thousand portraits of noted personages, all



*Drawn by  
Charles H. Wright.*

"THE BATHER."

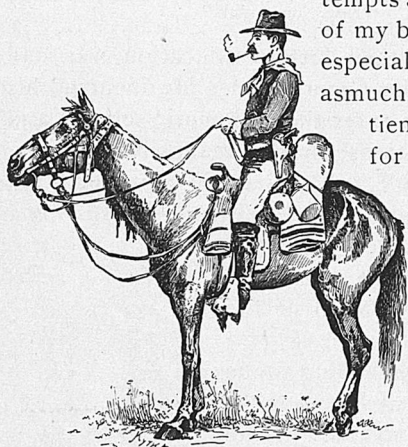


*Drawn by H. T. Smith.*

"SKETCHES IN THE UNITED STATES SENATE."

drawn by his own hand. Baron de Grimm is an indefatigable worker. In the nine years of his residence in New York he has not taken a formal vacation of even one day.

Another press artist who was born beyond the Atlantic is M. de Lipman. He comes from Heiligenstadt, a suburb of Vienna, Austria, where he first saw light on the 4th of July, 1863. In speaking of his career M. de Lipman says: "My first artistic efforts date away back to the fourth year of my existence, when I began making, to me highly satisfactory, attempts at drawing portraits of my brothers and sisters, especially of the latter, inasmuch as they were patient enough to pose for more than half a



*Drawn by T. Kytko.*

"AN ARIZONA HORSEMAN."

minute at a time. Later on, when I had demonstrated to the satisfaction, or rather dissatisfaction, of my parents, who wanted to make a business man of me, that art was the only profession in which I was at all likely to get along, I was permitted to take a course of instruction at the Academy of the Fine Arts in Vienna. Occasionally I contributed drawings to the local newspapers, but just where my maiden effort in that line was published has slipped my memory." A talented special artist, whose reputation is more extended in the West than elsewhere, is W. W. Denslow of the Chicago Herald. Mr. Denslow's work is marked with a certain enthusiasm of touch which makes it sufficiently dissimilar to the ordinary efforts of the newspaper artist to call forth praise. His personal history is that of the busy newspaper worker the region round. Thomas Fleming of The Commercial Advertiser is well known in New York newspaper circles. Born in Philadelphia thirty-nine years ago, he was originally a lithographic artist, but achieved so much success as a pen portrait artist that he studied newspaper illustration for the purpose of making it a life vocation. When Col. John A. Cockerill left The New York World to buy out the ancient Commercial Advertiser and establish The Morning Advertiser, Mr. Fleming was with him at the start. For many reasons Valerian Gribayedoff is hailed as the father of



*Drawn by A. McNeill.*

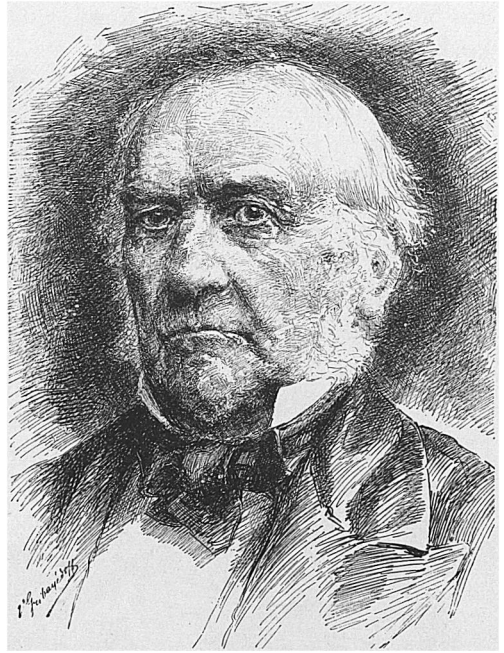
"PUSHED FOR MONEY."



*Drawn by J. Redman.*

"A SUMMER GIRL AT PLAY."

daily newspaper illustrations. In a broad way it is the truth, and to no other man in newspaperdom is honor so richly due. "V. G.," as he signs himself, is a busy man, for his work is that of pictorial reporter; he can talk as he works, however, and he always finds time to offer his friends a cup of Russian tea or a glass of nalioki, a delicious Russian cordial. In addition to his newspaper labors, he does a large amount of work for Harper's, Scribner's, The Cosmopolitan Magazine, and other large publications. As a portraitist with pen and ink he is unexcelled. A great number of carefully considered and spiritedly executed illustrations have come from the hand of W. F. Hofacker within the past four years. Mr. Hofacker's experience as a newspaper artist began with his engagement on The New York World. After two years' service with



*Drawn by Valerian Gribayedoff.*

"THE GRAND OLD MAN."

this newspaper he joined the staff of The New York Recorder, and has signed

drawings which the best of American newspaper illustrators might claim with pride. Hugo Von Hofsten is a newspaper illustrator who comes from Sweden, but whose ideas are quite American, and therefore breezy and original. In 1885 he came to America, hoping to find a wider field for his profession as illustrator, and has since then been connected with various publications in Chicago.

Charles Howard Johnson is not, strictly speaking, a newspaper artist, though many of his finest illustrations have been given publicity in The New York Herald. But twenty-six years of age, Mr. Johnson is widely known as a professional illustrator. Perhaps the very best drawings by Mr. Johnson are those published in Life.

Thirty-three years ago in Rochester, N. Y., J. H. Knickerbocker

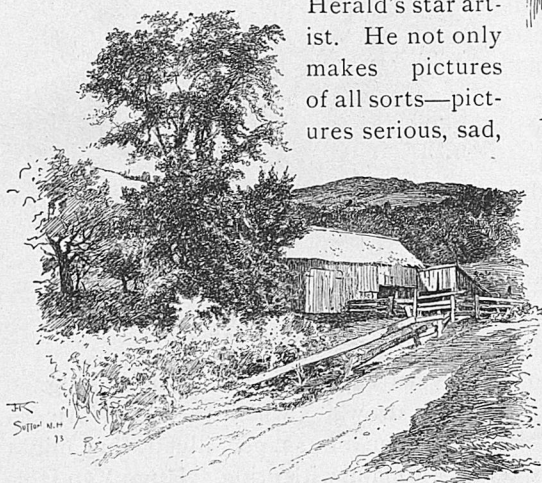


*Drawn by J. Carleton Baker.*

"IN THE TENNESSEE MOUNTAINS."

was born. In 1879 he came to New York City and went to work on The Graphic. He remained with The Graphic nine years. He has since drawn for Frank Leslie's Weekly, The New York Herald, and the American Press Association. T. Kytko is not very widely known as a newspaper artist, though he is a man of high artistic talents. Charles Lederer is The Chicago

Herald's star artist. He not only makes pictures of all sorts—pictures serious, sad,



Drawn by J. H. Knickerbocker.

"A COUNTRY ROAD."

fifteen years old, when he was thrust out into the cold and became an engraver. In 1883 Mr. McDougall tells us he made the first cartoon ever printed in a daily paper. He was the first artist to make *news* sketches for a daily sheet. He has been on the stage, has written two books, and has drawn about seventeen thousand newspaper illustrations. Charles Mortimer is a World artist whose achievements are among the good things of current newspaper illustration. J. Franklin Van Sant is a newspaper caricaturist. J. Redman's range is wide and his method finished. C. H. Wright is an artist who can handle any subject with the pencil. H. T. Smith hails from the land of the Briton. W. J. Yeoll is an expert news illustrator. With careful presswork, and the use of fine paper, the illustrated news-sheet may some day rise to the dignity of a public art teacher.—ED.



Drawn by H. T. Smith.

"A GAME OF CARDS."

satirical, humorous, illustrative—but he leads and inspires writers. Carl Mauch is one of the successful foreign artists who have made the United States their permanent home. Mr. Mauch has lived here ever since the Franco Prussian War. A very busy man is Walt. McDougall. What he calls his speckled career began at Newark, N. J., in 1858. He was reared in luxury until he was



Drawn by Charles Lederer.

"TREASURY (ART) NOTES."